

## AS SEEN BY A WASHINGTON WOMAN

THE GREATEST OLD WOMAN OF THE DAY.

Though in body a broken, crippled old woman, Sarah Bernhardt is greater today than she ever was. It might be truly said of her in future ages that she reached the pinnacle of her fame, that she was at her height in the year 1915, when she was seventy-one years old.

It is because she wanted to leave a "legacy to posterity," because she wanted to show the world that she had not been crushed by her misfortunes that this peerless old woman is now devoting her time to posing for the motion pictures in France. Since the operation which left her unable to walk or stand without assistance, she has been forced to give up her regular stage work, but through the aid of the camera she has been enabled to continue her career as an actress. Her triumph in "Jeanne Dore" the scenario chosen to show her talents as "a queen of the movies," will be as great as any of her previous productions.

It is the pluck of the old woman, as well as her amazing talent, that makes for Bernhardt's greatness now. Because of her unwillingness to be conquered by misfortune, be-

cause of her happiness in the face of pain, because of her eternal youth which mocks at and at the same time glorifies in her age, Sarah Bernhardt should be taken as a patron, and a shining example to older women everywhere.

Can you quite make it out? We have recently received word from Newport that Mrs. French Vanderbilt and Mrs. John Nicholas Brown—whose names are placed prominently in the list of notable "antis"—have also put their names to an appeal petitioning the authorities to grant a voice to women taxpayers in municipal questions. Of course these women taxpayers do not ask for an extension of the franchise to women in general—their exclusiveness does not seem to permit this. Evidently these society women have come to the conclusion that in their particular cases rights of citizenship demand a voice in public matters. They have doubtless been indignant over their own helplessness in the face of the fact that they pay enormous taxes. It is a case of the "taxation without representation" of which the "suffra" until now have been the sole complainers. Well, it is a bit confusing. One begins to ponder on the riddle "when

is a vote not a vote," and "why is an anti?"

And speaking of "antis" and "suffra" our Washington friends who marched Saturday in the great New York suffrage parade and have come home perhaps footsore—they won't admit to that—but optimistic and inspired, tell us that there is a great difference in the spirit in which a suffrage parade is received now from the way it was received a year or so ago. Then it took about all the courage a woman could muster to go forth in the ranks of the much-joked-about suffragists? Either, a woman was one of those curiously callous folk who flourish under jeers and taunts or else amazingly determined—probably determined anyway. But nowadays though the determined women still march, the act of marching in a suffrage parade does not subject one, apparently, to any humiliation whatever. The marchers were cheered, or else looked upon as quite a matter of course. They are no longer martyrs. Those who oppose them now look upon them as Democrats might look upon Republicans—as persons whose opinion differed from their own but in no way as freaks and eccentrics.

MARY MARSHALL.

## Shimmering Fabrics Fashion for Evening Garments

Attractive Effects in Black or White Are Covered with Beads and Crystals.



Bright green velvet composes an evening mantle encrusted with metallic thread embroideries interspersed with rhinestones.

By GERMAINE GAUTIER.

All manner of scintillating, shimmering fabrics are in demand for evening garments, and chief among these is the dance frock and evening wrap, which are, in many instances, literally covered with paillettes, bead embroideries crystal ornaments, and jet buttons.

Speaking generally, the dresses are most attractive either in all black or all white. They lose some of the garishness and theatrical note now associated with fish scale effects in green, purple, rose, and royal blue. Nevertheless, such are to be found for those who have a veritable passion for color and whose personality becomes pale and subdued when expressed through the medium of rich somber, black, or cool white.

Many of the fabrics employed in evening dresses have a basic fabric of fine net, chiffon cloth, or mousseline, and

these are encrusted with floral or other designs wrought in the bead embroideries. The marvel is that the filmy foundation can sustain the weight imposed upon it. It is necessary to mount these beaded tissues over satin or silk, and it sometimes happens that between the satin and the scintillating superstructure there may be three or four layers of maline. This treatment gives a soft bouffant effect without adding materially to the apparent width or bulk of the garments.

This idea is illustrated in an evening gown cut in princess with a long bodice line accentuating the slender contour of the figure. The skirt is composed of triple flounces of black maline, each flounce edged with a narrow band of jet. Over the shoulders there are passed three bands of jet in brettelette suggestion. The entire bodice from the décolleté neck

to the hip line is of sparkling black jet on net. At the sides, just below the hips, there is a cascade arrangement of the beaded fabric.

Another use of beaded garniture is found in a youthful model made on young age lines, of cloth-of-silver and pearl embroideries. The shape of the gown is simplicity itself, being cut in unbroken line from shoulder to skirt hem. About the waist, just below the hips, there is a simple of the pearl embroidered tissue simply knotted in front and with tasseled ends hanging well to the hem of the skirt.

The neck of this frock is comparatively high, being cut off in a straight line from shoulder to shoulder, both back and front, and then banded with straps of the pearls. A feature of the model, which is an adaptation of a Jeanne Lanvin original, is the sleeveless coat, made of the cloth-of-silver in three-quarter

length and is bordered with white fur. This upper garment is easily slipped on or off, but it is intended to be a worthwhile accessory.

Naturally, the evening wraps employ heavier materials than those used for dress composition. Chiffon velvet, crepe satin, ribbed silks, and novelty broadens all have a place in the coat scheme. The application of tinsel embroideries is an important part of the decorative beauty. It takes a master designer to know what to leave off in the ornamentation of the gown. The great trouble is that if a little trimming is good, a whole lot is better and the result is disappointing.

If one wants to be ultra-smart, the correct sort of coat to wear is the made of kid. Such are to be had in pale gray, dark blue, dull brown, white, and tan. They are lined with satin and trimmed with fur.

## TOMORROW'S MENU.

"Simplicity talks of pie."—Willis.

## BREAKFAST.

Cereal and Cream  
Fruit  
French Toast  
Coffee

## LUNCHEON OR SUPPER.

Baked Tomatoes and Corn  
Baking Powder Biscuits  
Cup Outard  
Cookies

## DINNER.

Cabbage Soup  
Baked Beefsteak  
Baked Sweet Potatoes  
Baked Onions  
Chocolate Ice

French toast—Beat two eggs, mix with a cupful of milk and a tablespoonful of melted butter. Add a teaspoonful of lemon peel. Dip slices of bread in this and fry brown in butter.

Baked tomatoes and corn—Scrub the inside of tomatoes. Mix a cupful of cooked or canned corn with a little beaten eggs and a tablespoonful of flour rubbed to a paste with the same amount of butter. Season to taste, fill the tomatoes, and bake in a moderate oven until the corn is firm.

Cabbage soup—To make it shred the hearts of two small cabbages and soak them in boiling water, with four or five stalks of celery, for ten minutes. Then boil for ten minutes in fresh water. Drain, add two pints of stock, salt, and pepper to taste. Simmer for twenty minutes. Add pepper and salt to serve.

William de Morgan is the most notable example of a writer who postponed the creation of literary masterpieces until in advanced life. He had never published anything until his "Joseph Vance" surprised the reading world when he was 65, and he has followed it with half a dozen other long and most interesting novels.

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